

## Recording scripts

*I am going to give you the instructions for this test. I shall introduce each part of the test and give you time to look at the questions. At the start of each piece you will hear this sound:*

[tone]

*You will hear each piece twice.*

*Remember, while you are listening, write your answers on the question paper. You will have five minutes at the end of the test to copy your answers onto the separate answer sheet.*

*There will now be a pause. Please ask any questions now, because you must not speak during the test.*

[pause]

*Now open your question paper and look at Part 1.*

[pause]

*You will hear three different extracts. For Questions 1–6, choose the answer A, B or C which fits best according to what you hear. There are two questions for each extract.*

*Extract One.*

[pause]

**Interviewer:**

Nina, your company has certainly made people sit up and think. What's the secret?

**Nina:**

When you pick up one of our products, at no point should you have a sharp intake of breath. We don't want to be edgy or weird, just up to date without seeming odd. It's no coincidence that our media coverage has been in business magazines rather than fashion ones. Hopefully we're bang in tune with the average guy and his girlfriend, rather

than the in-crowd with their rarefied, fast-changing tastes. We're completely out of that loop. Being provincial has helped us to define our brand, I suppose – if we were in Milan, or Tokyo or Paris, we could easily get led into the trend side of things.

**Interviewer:**

Are there times when you just think 'I could do without all this pressure'?

**Nina:**

If you can't take the heat, you shouldn't be in the kitchen, that's my philosophy. But I'm being tongue in cheek when I say that. So yeah, you're right, I suppose, the pressure's been manic for some time, and there's only so much an individual can take. All I can say is I'm still hanging in there and very much alive and kicking.

[pause]

[tone]

[The recording is repeated.]

[pause]

*Extract Two.*

**Man:**

Is this your presentation? 'The value of physiotherapy in treating injuries and other ailments.'

**Woman:**

Yes, it's all about things like 'computer neck' in the workplace, for example, and how everyone's suffering from that now.

**Man:**

Is that what you mean by 'other ailments'?

**Woman:**

Yes, so ... not someone falling over in the street, but someone with, say, a chronic neck problem caused by poor posture over a number of years. Yes, that difference is something I'm going to highlight, as people tend to bracket physiotherapy with late-stage injury treatment.

**Man:**

So it's all about stretching, is it?

**Woman:**

Not necessarily. That's what people think but it's a bit of an oversimplification. Where a nerve is involved it's more often a case of movement, simple and repetitive, to bring the pain down rather than stretching. And the treatment might also involve massage or laser use.

**Man:**

There's more to it than meets the eye.

**Woman:**

That, broadly speaking, is the point of my presentation, in layman's terms, but that message is also one that the profession is keen to impart – there's quite a ding-dong going on now in medical circles, with exasperated physios claiming that they could save surgeons the trouble of doing some hip replacements.

**Man:**

Interesting stuff.

[pause]

[tone]

[The recording is repeated.]

[pause]

*Extract Three.*

AJP have had their worst start to a season within living memory. Is it time to part

company with the manager? Many are calling for his head. Obviously the buck stops with the manager and he knows that. AJP were a class act last season and so expectations are high. And he did so well this isn't helping him now. They've had a terrible run of injuries to key players but to his credit he's never put that forward as an excuse. But the fact is AJP don't have the big squad of players to choose from that the really big teams have. And also, in my opinion, the manager got them punching above their weight last season – you look at their line-up on paper and you're thinking, 'That's not a great team individually,' but he has this knack of getting the very best out of what he's got. So, what's the situation? Has he lost the fans? Only those with a very short memory. Has he lost the dressing room? If there's discontent there and the big names have turned against him, then that's more serious and he may well feel there's little point in carrying on. Do I personally think he should go? No, I don't.

[pause]

[tone]

[The recording is repeated.]

[pause]

*That is the end of Part 1.*

*Now turn to Part 2.*

[pause]

*You will hear a talk by a woman called Jean who visited some traditional North American events, a cowboy rodeo and a Native American powwow.*

*For questions 7–15, complete the sentences with a word or short phrase.*

*You now have forty-five seconds in which to look at Part 2.*

[pause]

**Interviewer:**

Thank you everyone. Now I'm going to hand over to Jean Masters, who is going to talk about her trip to a cowboy rodeo and a Native American powwow.

**Jean:**

Thanks. Yes, these were undoubtedly the highlights of my North American tour, really enabling me to sample the old Wild West. The rodeo was in Wyoming state, where it's actually the official sport. Basically a rodeo is a public exhibition of the cowboy skills originally involved in the job of herding cattle. It's actually a competitive sport, and the animals I saw were well taken care of and their welfare strictly regulated.

The event kicked off with the grand entry, involving a parade of riders carrying flags and the competitors, officials and sponsors were introduced, and the latter thanked for making the event possible. A hearty rendition of the national anthem followed, then, after a bit of obligatory cheerleading, we were ready for the big off. Oh, and by the way, there were also some side attractions away from the action such as a reconstruction gunfight and later on a performance by a magician during the halfway intermission.

But I'm jumping the gun, if you'll pardon the pun ... the best came first, the famous bronco riding, where riders mount a wild young horse which tries to throw them off. They hold on using the saddle and a rope attached to the horse. Then came some bull wrestling, where the competitor jumped off his horse onto a young bull and wrestled it to the ground by grabbing its horns. This was less dangerous than it sounds because riders who are thrown off can be helped by what are known as pick-up riders. That's the generic term for them, although they get called different things, and I noticed the group of people standing next to me were calling them rodeo clowns. They took

great delight in explaining the details of the event to me.

Next up was roping, and here the competitor had to secure a calf, by throwing a lasso over its head. I learnt from my new-found friends that roping was originally done by working cowboys who had to capture cattle for branding, or for medical treatment. They also told me that the word rodeo originated in Spanish America and means 'rounding up'.

Well, so much for the cowboys, but to find evidence of the Native American's side of society I joined the Standing Arrow gathering, or 'powwow' as it's called, in neighbouring Montana state. This wasn't actually a spectator event, although visitors were entirely welcome. Almost everyone there seemed to be a dancer or musician, although the attendance was down on the rodeo event and the prize money paled by comparison. But then again the purpose was really to socialise and to honour Native American culture, so that's understandable.

The most important group were the host performers or 'drums', who were responsible for the songs at the beginning, including the grand entry song, the flag song, and the victory song, and also the retreat song to signify the official closing of the event. I gathered this was standard practice at powwows in general.

Powwows can take place anywhere, from fields alongside rivers to sports stadia, but the arena here was a small, dusty open-sided pavilion with a dirt and Astroturf floor. The dancers in all their brilliantly colourful regalia are a sight to behold and each dance has its own meaning, dress and rules. The Jingle Dress dancers wore a skirt with hundreds of small cones made out of tin that made a lovely sound like little bells in the mountains, while the Grass Dancers swung their tassels to imitate prairie grass in the wind.

The outfits are just incredible and can cost thousands of dollars. One competitor in the Golden Age category had a traditional Mohawk hairstyle and was wearing eagle feathers and a porcupine's quill, but what pushed his costume's cost up was the thousands of minute hand-stitched beads. This costume has great sacred significance and is passed down from generation to generation. But the dances and outfits are continually being updated and blended, and I did notice he had some ribbons made out of nylon, a man-made textile which suggests a later modern addition. All of which tells us that ...

[pause]

*Now you will hear Part 2 again.*

[The recording is repeated.]

[pause]

*That is the end of Part 2.*

*Now turn to Part 3.*

[pause]

*You will hear part of a programme in which two racing drivers, Eddie Kiwitz and Jenny Pelaw, are discussing their profession.*

*For questions 16–20, choose the answer A, B, C or D which fits best according to what you hear.*

*You now have one minute in which to look at Part 3.*

[pause]

**Eddie:**

Well Jenny, I understand you've had a meteoric career rise in the world of Formula Seven, and you're now the top-ranked driver around.

**Jenny:**

Thanks Eddie. And I hope to be banging on the doors of Formula One fairly soon. Actually the privilege is all mine, to be talking to you, one of the all-time greats of Formula One ...

**Eddie:**

... of 30 years ago! It's all very different now!

**Jenny:**

I wanted to ask you about being number one. I suspect next season is going to be my hardest ever – sustaining the mental effort when everyone is out to beat you. I'm now the target, instead of the chaser.

**Eddie:**

For me it was an asset, not a burden, and I wore it as such.

**Jenny:**

But at the end of last season I was 14 points clear. This time the slate is wiped clean and we all start with the same points tally.

**Eddie:**

But you have to think that the magic number one gives you a clear psychological advantage. Somehow you must end up perceiving this number as a symbol.

**Jenny:**

OK, that's useful advice.

**Eddie:**

But I gather it wasn't easy for you. With three races to go, you were having a bit of a wobble, weren't you?

**Jenny:**

Yes, Tokyo and Brussels were disastrous races. The press were sure I'd blown it, and Brian Norton, the leading race-driving journalist, wrote me off completely.

**Eddie:**

I wouldn't worry. Brian's well known for being opinionated and outspoken, and I think a lot of people appreciate that. He calls it as he sees it, and I'm sure it was nothing personal.

**Jenny:**

The important thing is I never gave up on myself. Brian Norton has every right to have another opinion, but it left a bad taste in my mouth. Anyway, he had to eat humble pie when I ran away with the title. So I think he spurred me on – perhaps I should thank him.

**Eddie:**

There's a thought!

**Jenny:**

Eddie, you were winning Grand Prix's when I was a baby! One thing I've always wanted to ask you is what differences you see between Formula One then and now.

**Eddie:**

Well, we were driving cars that were not actually much slower than those of today, but we had no safety fences or anything. Look, motorsport's always going to be risky, but obviously Formula One has improved so much in that respect. I will say, though, that the mutual understanding of danger made an impact on us, and the drivers formed stronger bonds than they do today.

**Jenny:**

Today, it feels that you're just, like, flat out. There's no time – not even for yourself. Everyone concentrates on themselves in the team and you're not aware of much else. So I'm sure you're right on that score.

**Eddie:**

Interesting.

**Jenny:**

Another thing that's moved on of course, is the technology.

**Eddie:**

Yes. Do you find those simulator things helpful? We never had them.

**Jenny:**

I think so. It's just like sitting in a real car, with a huge screen in front of you, and it jerks to imitate every movement you might make. So we can use it to improve our racing skills. We tend to use it a lot before the season kicks off, because real testing is so limited.

**Eddie:**

In my day, we received no data from the car, so, when we wanted to try out something new, any results came from just interpreting our gut feelings at the time.

**Jenny:**

Right, but I can really familiarise myself with a new track, so that by the time I go out on the real circuit, I just have to iron out the creases, as it were.

**Eddie:**

I can see that a simulator can help you iron out your faults. But it's certainly not a fitness trainer ...

**Jenny:**

Sure, that's definitely one significant difference to real life. But maybe that's a good thing, otherwise drivers might as well just compete against each other in a simulator!

[both laugh]

**Eddie:**

Quite so.



**Jenny:**

Eddie, I wanted to ask you something personal, and that is why you seemed to finish all involvement with racing, as soon as you retired from driving.

**Eddie:**

Well, sometimes you just want a clean break. I didn't have anything left to achieve, and things like coaching or commentating held no appeal. As you know I've got my own chain of Eddie Kiwitz restaurants, and perhaps I just wanted a new challenge. But you know, your supposition isn't strictly true, because I do do a sideline as an after-dinner speaker talking about my life in motor racing. Mind you, it's more an irreverent, nostalgic look backwards rather than engaging with today's racing world, so I wouldn't claim to be in the know any more.

[pause]

*Now you will hear Part 3 again.*

[The recording is repeated.]

[pause]

*That is the end of Part 3.*

*Now turn to Part 4.*

[pause]

*Part 4 consists of two tasks. You will hear five short extracts in which different people are talking about millionaires. Look at Task 1. For questions 21–25, choose from the list A–H why each speaker thinks millionaires are successful. Now look at Task 2. For questions 26–30, choose from the list A–H what real or potential problems with millionaires each speaker mentions. While you listen you must complete both tasks.*

*You now have forty-five seconds in which to look at Part 4.*

[pause]

*Speaker One*

I would say millionaires view success in financial terms ... not surprisingly. So while they enjoy spending money, paradoxically they're also extremely careful about their spending. So they'll shop around on the gas bill and they regard being ripped off as the ultimate humiliation. And no doubt that's all part of their success. Also, I think they leave no stone unturned and follow up every little detail. But the flip side of that is they can be rather suspicious individuals who think everybody's got it in for them. And they can become rather neurotic about this. Another characteristic is their restless energy – sleep isn't high on their agenda.

*Speaker Two*

I've crossed paths with two millionaires in my life, and with both of them I'd say that they were quite stand-offish, distant people, and that even those who worked very closely with them would've said that. The impression I get is that most millionaires are obviously not short of a dollar or two and could, strictly speaking, spend the next 30 years doing nothing more strenuous than the odd round of golf – but the point is they don't want to – the office has that fatal attraction for them. I guess that's why they're millionaires! And another thing ... millionaires are very strong on meeting targets, and expect others to do likewise.

*Speaker Three*

Whenever someone mentions millionaires, all I can think of is that awful guy on television. I wouldn't say he's conceited exactly – it's more that he's power mad. I'm sure he'd give orders to his own furniture! I'd tell him to get lost if he was my boss! He's obviously got a great business brain, but he's not intellectual

in the least. But I think that's just him. The secret of his success is hard to pin down, but I'd say he has the gift of the gab, and can talk anyone into anything. And I'm sure it would be possible to generalise from that – it's not just him among millionaires.

*Speaker Four*

Well, I don't think I've ever actually known a millionaire, but I'd say as a tendency, that what they have that others don't have is an eye for an opening, and then an ability to exploit that niche, whatever it may be, to the full. I'm not speaking from experience, but I'd imagine they're also the kinds of people who don't suffer fools gladly. They're not exactly models of understanding patience with underlings who can't do something. How would they cope with an employee with a rebellious streak? I'm not sure whether they'd clamp down on it or encourage it.

*Speaker Five*

Well, I'm thinking of the self-made man sort of millionaire entrepreneur, and we see these people on TV. And what sets them apart, it seems to me, is they believe each setback or rejection brings them nearer the success they know they'll have. So they have self-belief in abundance, and they know exactly where they're going. And this can go too far, so that it becomes something rather unappealing. I mean they can come across as rather cocksure and convinced of their own superiority – at least there's a danger of that. Another thing is, they can, I think, concentrate on a lot of things at once – they have that kind of brain.

[pause]

*Now you will hear Part 4 again.*

[The recording is repeated.]

*That is the end of Part 4.*

*There will now be a pause of five minutes for you to copy your answers onto the separate answer sheet. Be sure to follow the numbering of all the questions. I shall remind you when there is one minute left, so that you are sure to finish in time.*

[pause]

*You have one more minute left.*

[pause]

*That is the end of the test. Please stop now. Your supervisor will now collect all the question papers and answer sheets.*